

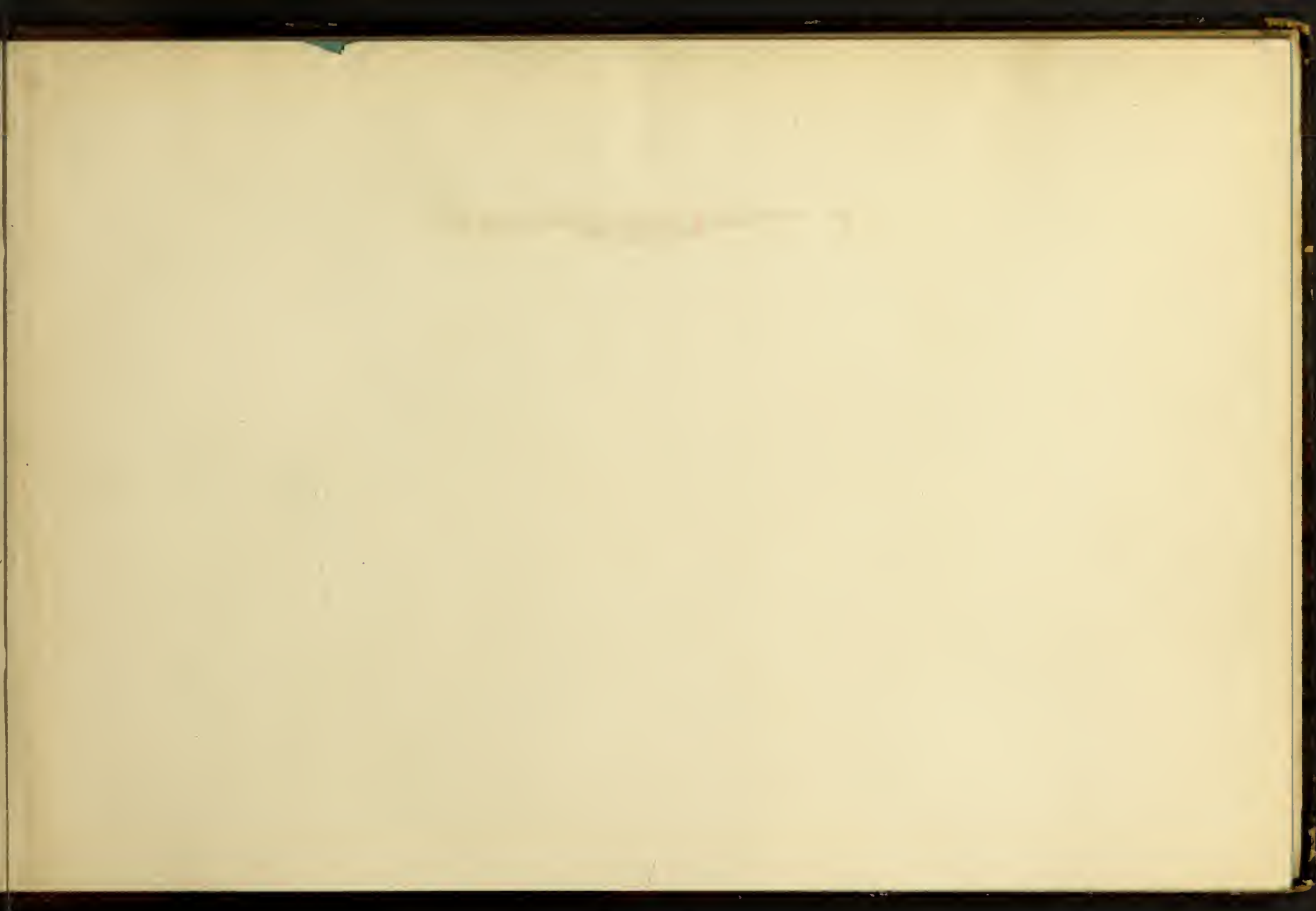


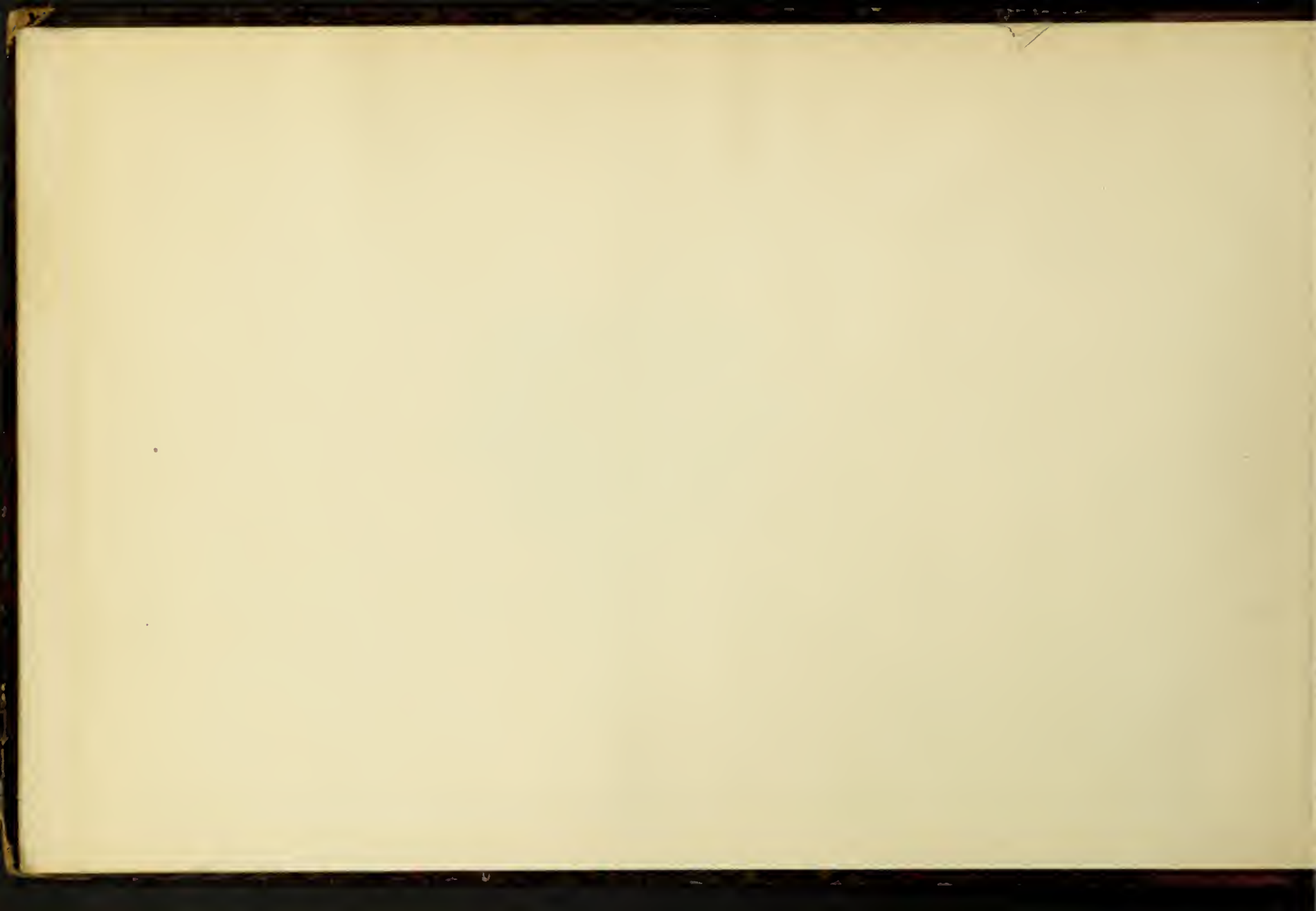
No 8059<sup>a</sup> / 83

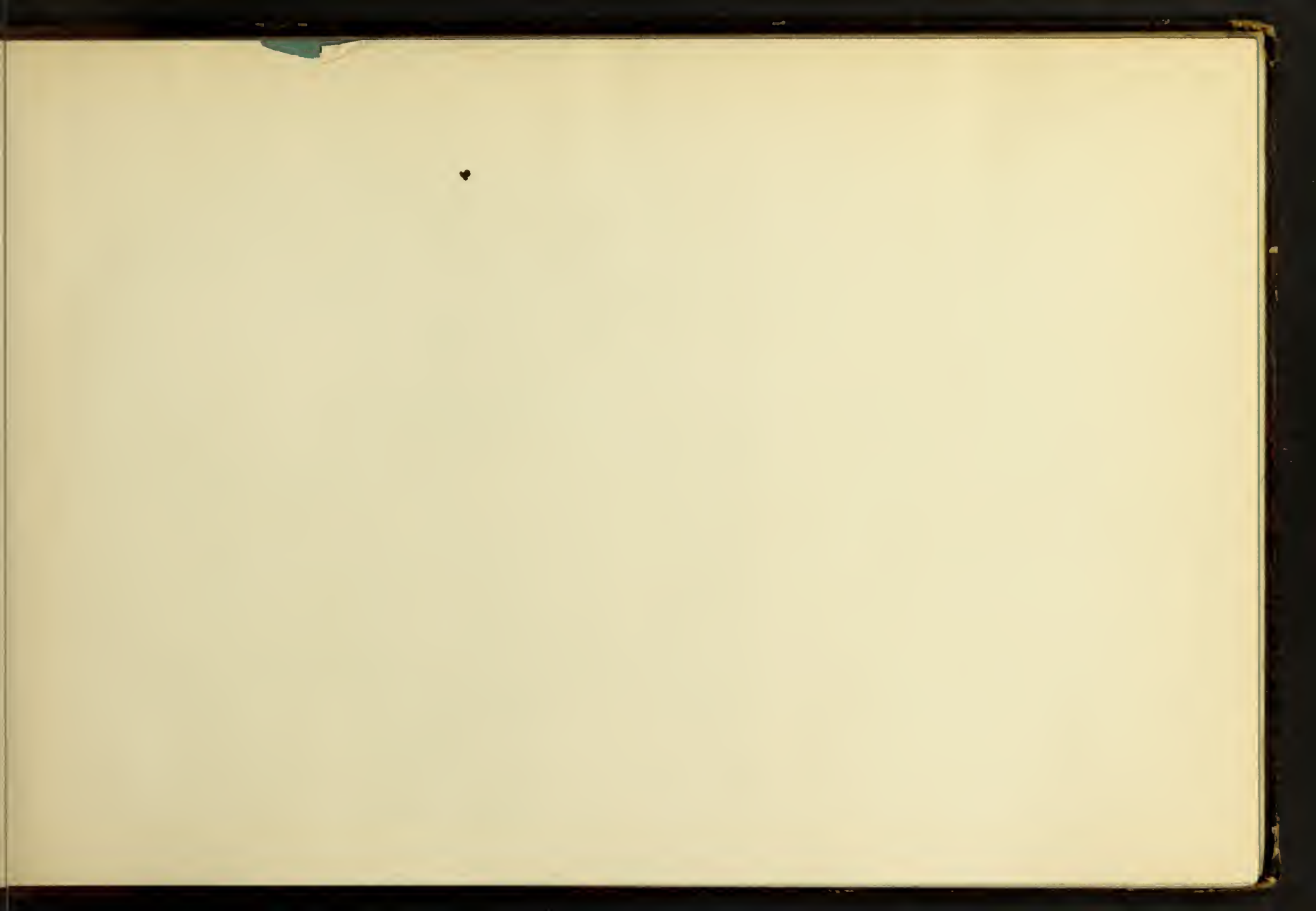


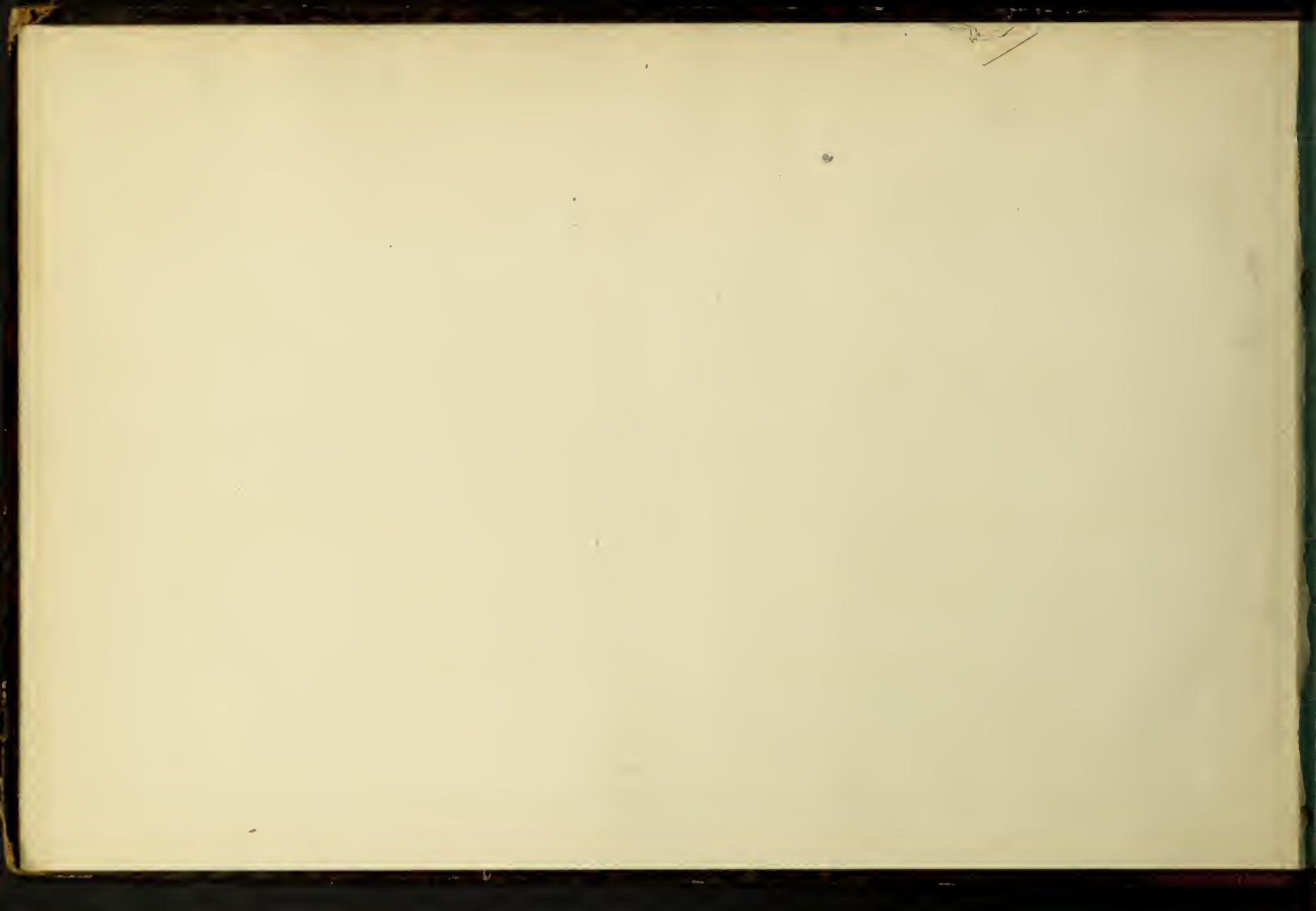
GIVEN BY

Oliver Ditson & Co.









**HOWE'S NEW**  
**FLAGEOLET INSTRUCTOR:**

CONTAINING FULL AND COMPLETE RULES, EXERCISES, AND INSTRUCTIONS TO ENABLE THE LEARNER  
TO PLAY UPON THIS FAVORITE INSTRUMENT,

**WITHOUT A MASTER.**

WITH A LARGE COLLECTION OF POPULAR

**POLKAS, SCHOTTISCHES, WALTZES, QUICKSTEPS,  
MARCHES, QUADRILLES, &c.**

---

COMPILED BY ELIAS HOWE.

---

BOSTON:  
PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET.  
NEW YORK: C. H. DITSON & CO.

# THEATRICAL AND TECHNICAL MUSIC BOOKS.

## \* BOOKS ON MUSICAL THEORY.\*

ALBRECHTBERGER'S HARMONY.....	\$4.00
BAKER'S THEORETICAL and PRACTICAL HARMONY.....	2.00
BERLIOZ'S INSTRUMENTATION.....	Cloth 4.00
CHERUBINI'S COUNTERPOINT and FUGUE.....	2.50
JOHNSON'S HARMONY. By A. N. Johnson.....	1.25
JOHNSON'S NEW METHOD OF HARMONY.....	1.00
JOHNSON'S NEW METHOD OF THOROUGH BASS.....	1.00
OLIVER'S THOROUGH BASS.....	.67
RICHTER'S COUNTERPOINT. Translated by Franklin Taylor.....	2.00
RICHTER'S MANUAL OF HARMONY. Translated by J. C. D. Parker.....	2.00
RICHTER'S TREATISE ON FUGUE. Translated by Arthur W. Foote.....	2.00
SARONI'S THEORY OF HARMONY.....	1.25
SOUTHARD'S THOROUGH BASS and HARMONY.....	.50
WEBER'S MUSICAL COMPOSITION.....	2 vols. each 3.00
WOHLFAHRT'S MANUAL OF MODULATION.....	.50

## \* TEXT BOOKS and MANUALS.\*

BOSTON ACADEMY'S MANUAL. By Dr. Lowell Mason.....	\$1.00
CALCOTT'S MUSICAL GRAMMAR.....	1.00
HOOD'S MUSICAL MANUAL.....	.40
HOW SHALL I TEACH? By Dr. Lowell Mason.....	.38

MARK'S GENERAL MUSICAL INSTRUCTIONS.....	\$2.50
MATERIA MUSICA. By J. C. Engelbrecht.....	.75
MUSICAL SCALE. By Ho to P. Biddle.....	Cloth 1.50
OLIVER'S TEXT BOOK.....	.67
OUTLINE OF MUSICAL FORM. By W. S. B. Mathews.....	.60
PESTALOZZIAN MUSIC TEACHER. By Mason and Seward.....	2.00
PHRASING, as applied to Piano Playing. By A. W. Marchant.....	.40
PIANO TEACHER. Translated by John S. Dwight.....	.38
TUNER'S GUIDE. For the Piano-forte, Organ and Melodeon.....	.60

## \* DICTIONARIES, PRIMERS and CATECHISMS.\*

STAINER and BARRETT'S DICTIONARY OF MUSICAL TERMS.....	4.00
BUCK'S DICTIONARY OF MUSICAL TERMS.....	\$ .45
FIVE THOUSAND MUSICAL TERMS. By J. S. Adams.....	.75
LUDDEN'S PRONOUNCING DICTIONARY OF MUSICAL TERMS.....	1.25
LENHART'S ELEMENTS OF MUSIC.....	.50
MUSIC EXPLAINED TO THE WORLD. By F. J. Fetis.....	1.50
CLARKE'S MUSICAL CATECHISM.....	.38
PETERS' BURROWES' PIANO PRIMER.....	.50
PETERS' ELEMENTS OF THOROUGH BASS.....	.50
PETERS' BURROWES' THOR. BASS PRIMER and COMPANION.....	.75
PIANO-FORTE PRIMER. By E. Pauer.....	1.00
PUPIL'S FIRST PRIMER. By F. H. Brown.....	.50

Any book will be mailed, post-paid, for retail price.

PUBLISHED BY

OLIVER DITSON & CO., Boston.

G. M. Ditson & Co.,  
543 Broadway, New York.

LYON & HEALY, Chicago.

(41)

J. E. Ditson & Co.  
123 Chestnut St., Philadelphia.



HOWE'S NEW

FLAGEOLET INSTRUCTOR:

CONTAINING FULL AND COMPLETE RULES, EXERCISES, AND INSTRUCTIONS TO ENABLE THE LEARNER  
TO PLAY UPON THIS FAVORITE INSTRUMENT.

WITHOUT A MASTER.

WITH A LARGE COLLECTION OF POPULAR

POLKAS, SCHOTTISCHES, WALTZES, QUICKSTEPS,  
MARCHES, QUADRILLES, &c.

---

COMPILED BY ELIAS HOWE.


---

BOSTON:

PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET.

NEW YORK: C. H. DITSON & CO.

# MUSICAL INSTRUCTIONS

The Treble or G Clef, thus,  is used for the VIOLIN, FLUTE, and CLARIONETT, &c.

CHARACTERS OF THE NOTES AND THE PROPORTION THEY BEAR TO EACH OTHER.

Whole Sound.

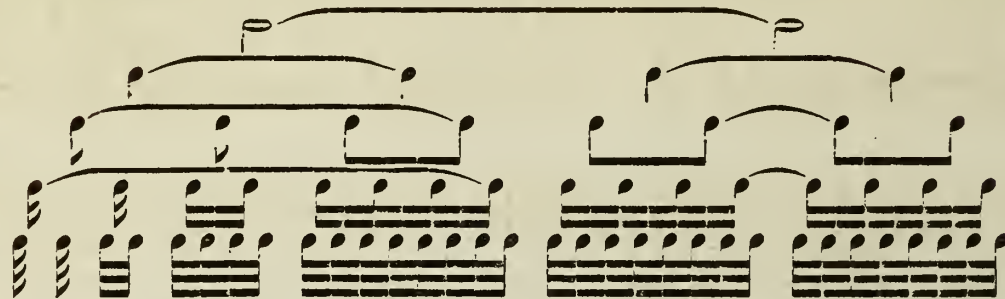
Halves.

Quarters.

Eighths.

Sixteenths.

Thirty-seconds.



1 Semibreve  
is equal to

2 Minims.

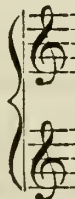



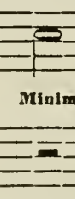
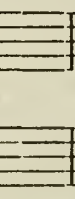






4 Crotchets

8 Quavers.











16 Semiquavers.

32 Demisemiquavers.

FIGURE, LENGTH, AND RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS.

Notes.						
	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Rests.						

## EXAMPLE OF RESTS.


A Bar Rest.	2 Bars.	3 Bars.	4 Bars.	5 Bars.	6 Bars.	7 Bars.	8 Bars.	9 Bars.	10 Bars.
									

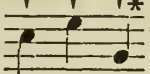
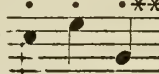
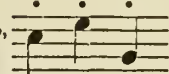
A *Dot* after a Note, or Rest, makes the Note or Rest half as long again.

EXAMPLE.

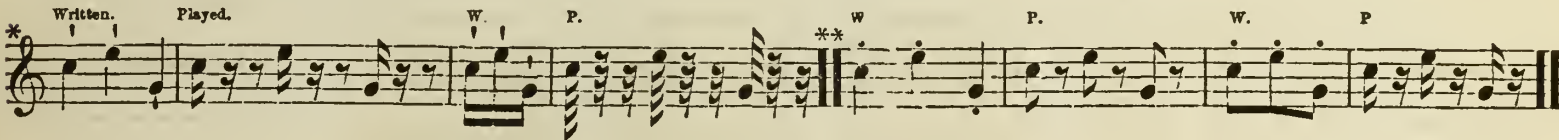
Written.		
Played.		

A Tie or Slur placed over two Notes of the same pitch, binds the second to the first, so that only the first is sounded, but the sound is continued the length of both Notes on different lines or spaces, shows that they must be played in a smooth connected style, continuing each Note its full length.

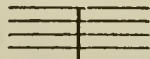
This style of playing is termed in Italian, Legato, written thus: 

The opposite style of playing, termed Staccato, denotes distinctness and shortness of sound, written thus:  or written thus,  means less staccato, and thus,  means still less Staccato.

**\* Written. Played. W. P. W. P. W. P.**

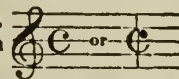


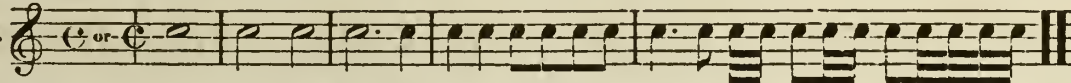
TIME AND ITS DIVISIONS.


The BAR, made thus,  divides a musical Composition into EQUAL Portions of Time.

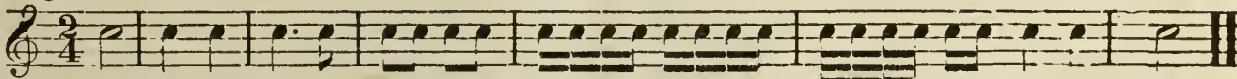
Time is divided into two sorts, COMMON and TRIPLE, each of which is either Simple or Compound ; and the Character, or Sign, which denotes it, is placed at the beginning of every Composition, after the Clef.

SIMPLE COMMON TIME.

When marked thus,  denotes, that each Bar contains one Semibreve, or its Equivalent. And is timed by Crotchets in quick movements, and by Quavers in slow movements.

EXAMPLE. 

When marked thus,  the Bar contains two Crotchets or their Equivalent.

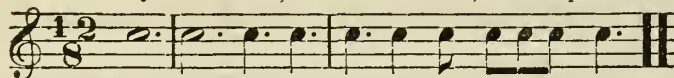
EXAMPLE. 

Counting in music should be like the pendulum of a clock, even and exact, as the notes must be timed by it.

## COMPOUND COMMON TIME EXPLAINED.

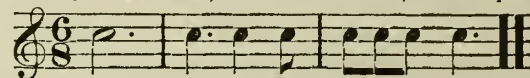
## FIRST SORT.

Count 12 Quavers in a Bar, or 4 dotted Crotchets, or their equivalent.



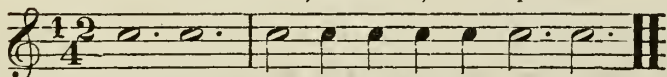
## SECOND SORT.

Count 6 Quavers in a Bar, or 2 dotted Crotchets, or their equivalent.



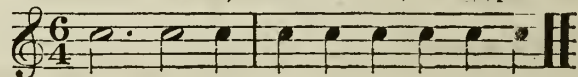
## THIRD SORT.

Count 12 Crotchets in a Bar, or 6 Minims, or their equivalent.



## FOURTH SORT.

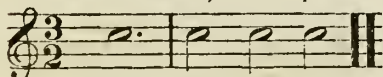
Count 6 Crotchets in a Bar, or 3 dotted Minims, or their equivalent.



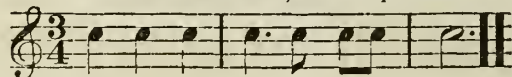
The two last sorts are very seldom used in modern music.

## SIMPLE TRIPLE TIME EXPLAINED.

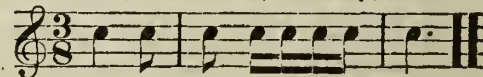
Three Minims in a Bar, or their equivalent.



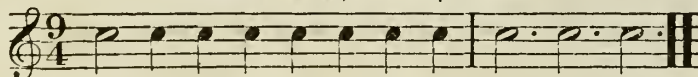
Three Crotchets in a Bar, or their equivalent.



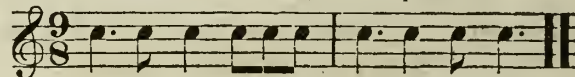
Three Quavers in a Bar, or their equivalent.



Nine Crotchets in a Bar, or their equivalent.



Nine Quavers in a Bar, or their equivalent.




Compound triple Time is seldom used in modern music.

The Figures, which mark the time, have a reference to the Semibreve; the lower number, showing into how many parts the Semibreve is divided; and the upper number, how many of such parts are taken to fill up a Bar.

For example,  $\frac{3}{4}$  denotes that the Semibreve is divided into four parts, namely, four Crotchets; and that two of them are taken for each Bar.

Likewise  $\frac{3}{8}$  indicates that the Semibreve is divided into eight parts, namely, eight Quavers; and that three of them are adopted to complete a Bar

The Figure of 3, placed over three  called TRIPLETS, denotes that the three Crotchets must be performed within the time of two common Crotchets; the three Quavers within the time of two common Quavers; and the three Semiquavers within the time of two common Semiquavers. The Figure 6 denotes that six notes must be performed within the time of four of the same kind.

ACCIDENTS.

Each Sound may be altered by adding any of the following Signs :

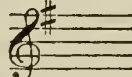
A SHARP # placed before a note, raises it a Semitone or Halftone.

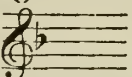
A FLAT b placed before a Note, lowers it a Semitone or Halftone ; and if the Note is a B, to which the Flat is prefixed, it is then called B Flat.

A Double or Chromatic SHARP x raises the Note two Semitones.

A Double FLAT bb lowers the Note two Semitones.

A NATURAL ♮ takes away the effect of a Sharp, or Flat, whether single or double : and a ♯♮ or ♮b reinstates the single Sharp or Flat.

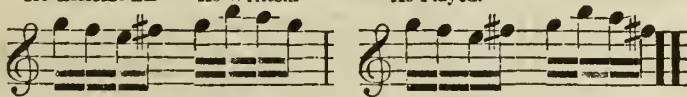
When a Sharp is placed close by the Clef, thus,  it affects every F throughout the piece ; except where the Sharp is contradicted by the Natural.

When a Flat is placed close by the Clef, thus,  it affects every B throughout the piece ; except where contradicted by the Natural.

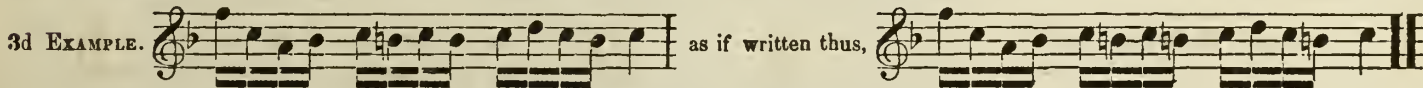
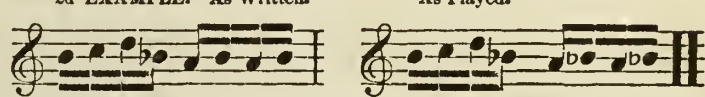
The same rule holds, when more Sharps or Flats are placed on the Clef.

When a Sharp, Flat or Natural is prefixed to a Note, in the course of a piece, it affects all the following Notes of the same name contained in the same Bar ; it is then called an Accidental Sharp, Flat, or Natural.

1st EXAMPLE. As Written. As Played.

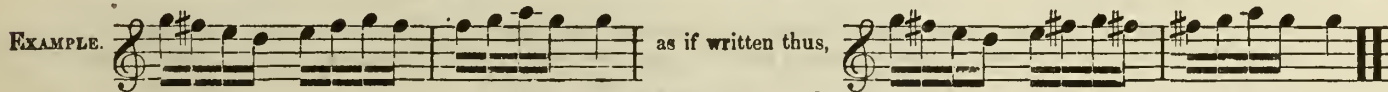


2d EXAMPLE. As Written. As Played.

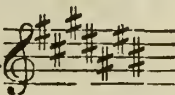


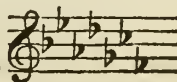
Which Abbreviations are a Modern Improvement.

The foregoing Rule extends even to the first Note of the subsequent Bar, when the affected Note is the last of one Bar, and the first of the next.



And the same with Flats and Naturals.

The order of SHARPS at the Clef, descending by a 4th and ascending by a 5th. 

The order of FLATS at the Clef, ascending by a 4th and descending by a 5th. 

## TRANSPOSITIONS OF THE KEYS OR SCALE.

When C is taken as one, as it has always been hitherto, the scale is said to be in its natural position ; but either of the other letters may be taken as one, in which case the scale is said to be *TRANSPOSED*.

As one is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the *KEY*. Thus, if the scale be in its natural position, it is said to be in the key of C ; if G be taken as one, the scale is in the key of G, &c. By the key of C, is meant that C is one of the scale, or that the scale is based on C ; by the key of G, is meant that G is one of the scale, &c.

In transposing the scale, the order of the intervals (tones and semitones) must be preserved. Thus the Interval must always be a *tone* from one to two, and from two to three, a *semitone* from three to four, a *tone* from four to five, from five to six, and from six to seven, and a *semitone* from seven to eight.

The interval from one letter to another is always the same, and cannot be changed : thus it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, and from A to B, and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

First transposition by sharps ; from C to G, a fifth higher, or a fourth lower.

EXAMPLE.

EXAMPLE OF THE SCALE IN ALL THE KEYS, MAJOR AND MINOR MODE.

Key of C, Major Mode.

Key of A, Minor Mode.

Key of G, Major Mode.

Key of E, Minor Mode.

Key of D, Major Mode.

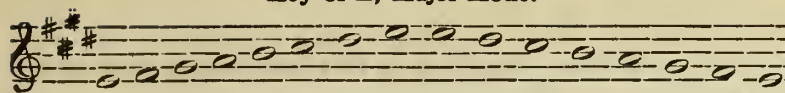
Key of B, Minor Mode.

Key of A, Major Mode.

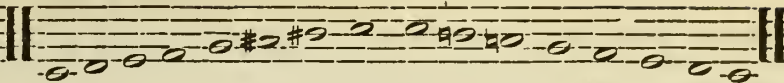
Key of F#, Minor Mode.

# MUSICAL INSTRUCTIONS.

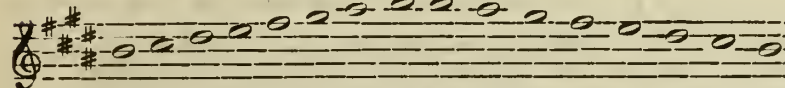
Key of E, Major Mode.



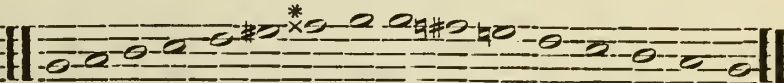
Key of C#, Minor Mode.†



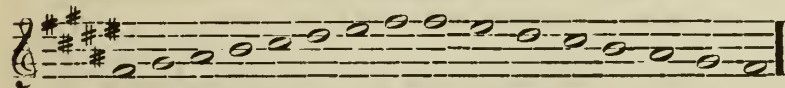
Key of B, Major Mode.



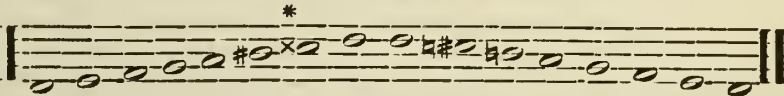
Key of G#, Minor Mode.†



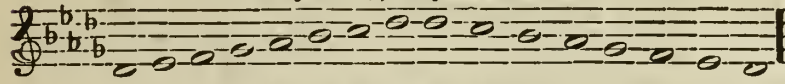
Key of F#, Major Mode.



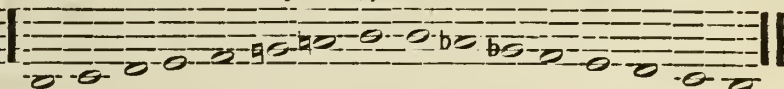
Key of D#, Minor Mode.†



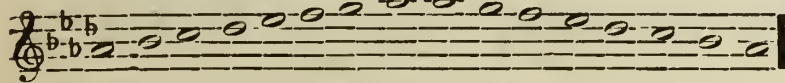
Key of D♭, Major Mode.



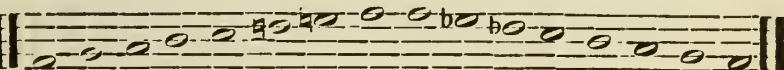
Key of B♭, Minor Mode.†



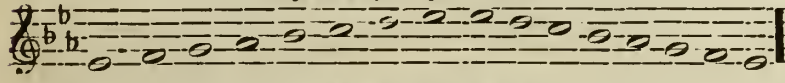
Key of A♭, Major Mode.†



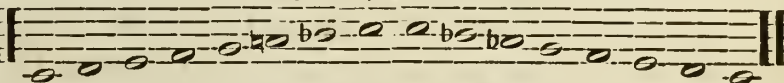
Key of F, Minor Mode.



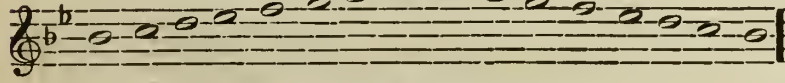
Key of E♭, Major Mode.



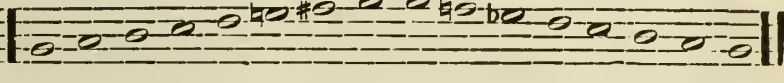
Key of C, Minor Mode.



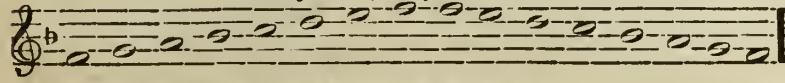
Key of B♭, Major Mode.



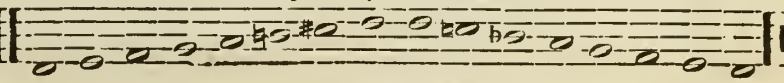
Key of G, Minor Mode.



Key of F, Major Mode.



Key of D, Minor Mode.

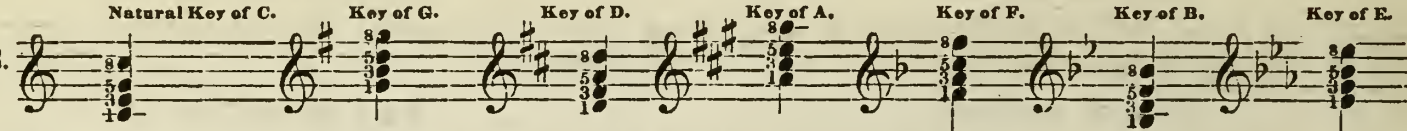


\* These Keys are but seldom used.

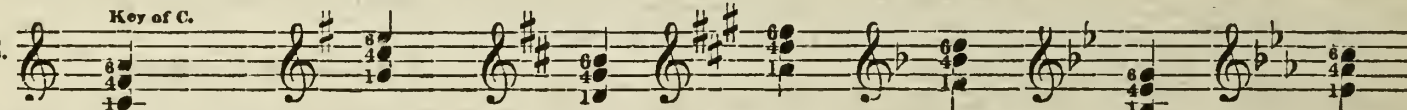
• Double Sharp

## CHORDS AND DISCORDS.

When two or more notes of the Scale are played together, it will produce what is termed a Chord. Those Chords which please and gratify the ear, are called Consonant Chords, or Concords; and those which are not pleasing, Dissonant Chords, or Discords. Those Concords which are the most pleasing, are called Perfect Chords; they are one as a ground, or fundamental tone, and three, five, and eight in connection.

EXAMPLE. 

Those concords which are less pleasing, are called Imperfect Chords. They are six and four in connection with one.

EXAMPLE. 

The discords are two, four, or seven, with one.

EXAMPLE. 

## QUALITIES OF THE DIFFERENT KEYS.

- C Major or the natural key, warlike, and well adapted to martial Music.  
 G $\sharp$  " " " Gay and sprightly, and will admit of a greater range of subjects than any other Key  
 D $\sharp\sharp$  " " " Grand, Solemn, Melancholy.  
 A $\sharp\sharp\sharp$  " " " Plaintive, but Lively.  
 E $\sharp\sharp\sharp\sharp$  or  $\flat\flat$  Same as A Major.  
 F $\flat$  " " " Sober, thoughtful.  
 B $\flat\flat$  " " " Same as F $\flat$ , But more plaintive



MUSICAL INSTRUCTIONS.  
LESSONS OF INTERVALS.

THIRDS.

FOURTHS.

FIFTHS.

SIXTHS.

Do.

OCTAVES.

DOUBLE OCTAVES.

The page contains seven musical staves, each representing a different interval. The first staff is an unlabelled treble clef staff with a common time signature (C) and a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The subsequent six staves are labeled on the left: THIRDS, FOURTHS, FIFTHS, SIXTHS, Do, OCTAVES, and DOUBLE OCTAVES. Each of these six staves begins with a treble clef and a common time signature. The 'Do' staff starts with a G4 note. Each staff contains a sequence of eighth notes that ascend and then descend, illustrating the interval. For example, the 'THIRDS' staff starts on C4 and goes up to E4, then down to C4. The 'DOUBLE OCTAVES' staff starts on C4 and goes up to C6, then down to C4.

A NATURAL SCALE FOR THE PATENT FLAGEOLET.

	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E
THUMB.	●	●	Two Ways. ● ●	●	●	●	Two Ways. ● ○	●	●	●	●	●	●	●	●	Two Ways. ● ○
LEFT HAND.	●	●	●	●	●	○	○	●	●	●	●	●	●	○	○	○
RIGHT HAND.	●	●	○	○	○	○	○	●	●	○	○	○	●	●	●	○
LITTLE FINGER.	○	○	●	○	○	○	○	○	○	●	○	○	○	○	○	○
KEY.	●	●	●	●	●	●	●	●	●	●	○	○	○	○	●	●

A SCALE OF FLATS AND SHARPS.

	C#	Db	D#	Eb	F#	G#	Ab	A#	Bb	C#	Db	D#	Eb	F#	G#	Ab	A#	Bb	C#	Db	D#	Eb	
THUMB.	●	●	●	●	●	●	○	●	○	●	○	●	○	●	○	●	○	●	○	●	○	●	○
LEFT HAND.	●	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
RIGHT HAND.	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
LITTLE FINGER.	●	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
KEY.	●	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

EXPLANATION. ○ ● Represent the Holes on the Instrument. White ○ signifies open ; Black ● signifies shut.

# A SCALE FOR THE ENGLISH FLAGEOLET.

NATURAL NOTES.

SHARPS AND FLATS.

	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	D <sup>#</sup>	E <sup>b</sup>	F <sup>#</sup>	G <sup>#</sup>	A <sup>b</sup>	A <sup>#</sup>	B <sup>b</sup>	C <sup>#</sup>	D <sup>b</sup>	E <sup>b</sup>	F <sup>#</sup>	G <sup>#</sup>	A <sup>b</sup>	B <sup>b</sup>	C <sup>#</sup>
THUMB.	●	●	●	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
LEFT HAND.	●	●	●	●	●	●	○	○	●	●	●	●	●	●	●	●	●	●	●	●	●	○	○	○	○	○	○	○	○	○	
	●	●	●	●	○	○	○	○	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	
RIGHT HAND.	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	
	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	
LITTLE FINGER.	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	

The English Flageolet differs from the Patent Octave, in having no Key, in the hole for the little finger making a whole tone from the preceding note, and in not having the upper hole half stopped; in the above scale, o denotes the thumb hole, which is to be half closed.—The English Flageolet may be played from the same Scale as the Octave, provided the upper hole is half stopped.

## A SCALE FOR THE FRENCH FLAGEOLET

NATURAL NOTES. Pinched. SHARPS AND FLATS.

	D	E	F	G	A	B	C	D	E	F	G	A	B	C	E <sub>b</sub>	F <sup>#</sup>	G <sup>#</sup>	B <sub>b</sub>	C <sup>#</sup>	E <sub>b</sub>	F <sup>#</sup>	G <sup>#</sup>	B <sub>b</sub>	C <sup>#</sup>
THUMB.	●	●	●	●	●	●	●	●	○	○	○	○	○	○	●	●	●	●	●	●	○	○	○	●
LEFT HAND.	●	●	●	●	○	○	○	○	○	○	○	○	○	○	●	●	○	○	○	○	○	○	○	○
RIGHT THUMB.	●	●	○	○	○	○	○	○	○	○	○	○	○	○	●	○	○	○	○	○	○	○	○	○
RIGHT HAND.	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

The French Flageolet has only six holes, four before and two behind; the two first fingers of each hand must cover the four front holes, and the two thumbs cover the holes behind, the left thumb above, and the right below. Attention must be paid to those holes which are pinched or half closed, marked thus, ○.

PEGGY'S LOVE.

13



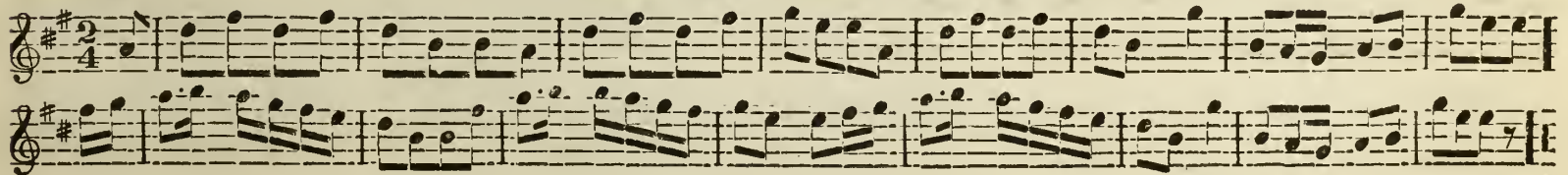
SAUNDERS' BANE.



CAULD KALE IN ABERDEEN.



O'ER THE HILLS AND FAR AWAY.



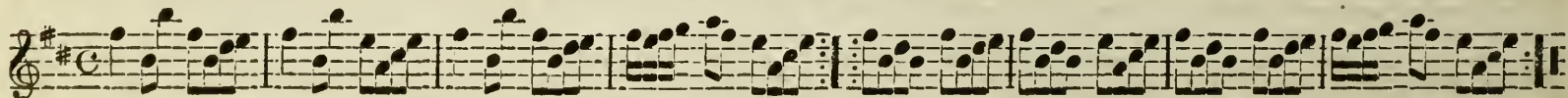
## JOHNNY COCK THE BEAVER.



STRUEN ROBERTSONS.

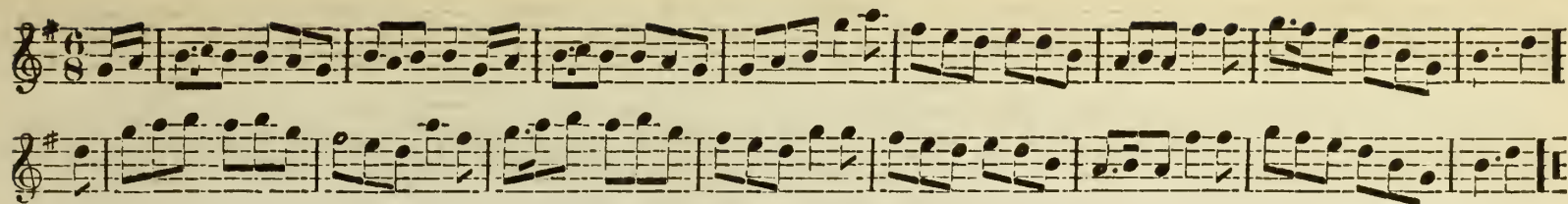


SLEEPY MAGGY.

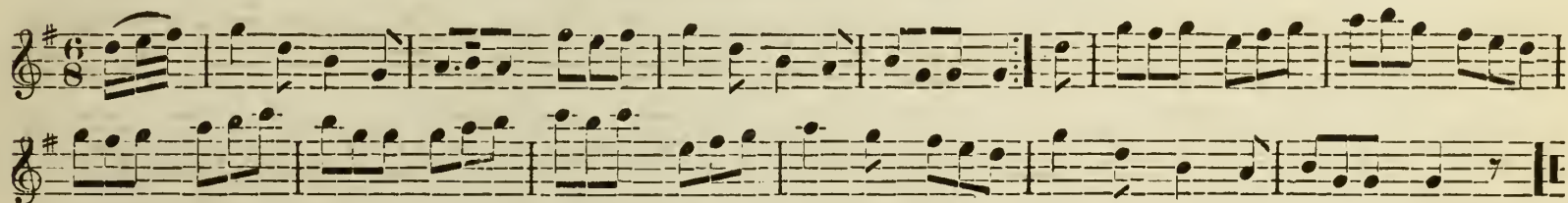


SHON TRUISH WILLICHAN.





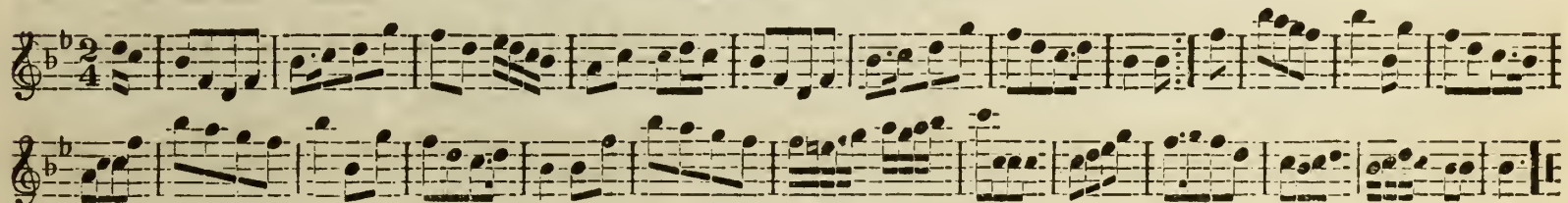
## THE DUCKS DANG O'ER MY DADDY.



## LORD MACDONALD'S REEL.



## LADY SHAFTESBURY'S REEL.



## GLENKENDIE'S REEL.



## LADY HARRIET HOPE'S REEL.



## REEL OF TULLOCH GORUM.



## LADY MONTGOMERY'S REEL.





HEAR ME NORMA.

17

Musical score for 'HEAR ME NORMA.' consisting of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third and fourth staves are in bass clef with the same key signature and time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes triplet markings in the first staff.

DUET OF LIBERTY.

Musical score for 'DUET OF LIBERTY.' consisting of two staves in treble clef. The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes triplet markings in the second staff.

ROOT, HOG, OR DIE.

Musical score for 'ROOT, HOG, OR DIE.' consisting of two staves in treble clef. The key signature is one sharp (F#) and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes triplet markings in the second staff.

Musical score for a March, consisting of five staves of music. The notation includes various dynamics such as *ff*, *p*, *p dol.*, and *ff*. It features triplets, slurs, and first/second endings. The first ending is marked "1st." and the second ending is marked "2d." and "D.C." (Da Capo).

## POLKA MAZURKA.

Musical score for a Polka Mazurka, consisting of three staves of music. The notation includes dynamics such as *p* and *ff*. It features slurs, accents, and first/second endings. The first ending is marked "1st." and the second ending is marked "2d." and "D.C." (Da Capo).

CALLY POLKA. \*

A. DODWORTH.

19

Musical score for 'Cally Polka' by A. Dodworth. The score is written in 2/4 time with a key signature of one flat (B-flat). It consists of four staves. The first staff is the melody, starting with a piano (p) dynamic. The second staff is a bass line. The third staff is a chordal accompaniment. The fourth staff is a bass line with a 'D.C.' (Da Capo) instruction at the end. The piece concludes with a repeat sign.

THE PEARL POLKA. \*

H. KLEBLER.

Musical score for 'The Pearl Polka' by H. Klebler. The score is written in 2/4 time with a key signature of one sharp (F#). It consists of four staves. The first staff is the melody, starting with a piano (p) dynamic. The second staff is a bass line. The third staff is a chordal accompaniment. The fourth staff is a bass line with a 'D.C.' (Da Capo) instruction at the end. The piece concludes with a repeat sign.

\* By permission of Firth, Pond & Co. proprietors of Copyright.

## THE RUBY POLKA.\*

Musical score for "The Ruby Polka" in 2/4 time, featuring four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The second staff includes dynamic markings of *f*, *p*, and *f*, and ends with a double bar line and the initials "D.C.". The third and fourth staves continue the melody and accompaniment, with the fourth staff ending with a double bar line and a repeat sign.

## CRYSTAL SCHOTTISCHE.\*

W. BYERLY.

Musical score for "Crystal Schottische" in 2/4 time, featuring four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The second staff includes a dynamic marking of *f*. The third staff includes a dynamic marking of *mf*. The fourth staff includes a dynamic marking of *p* and ends with a double bar line and the initials "D.C.". The music consists of a single melodic line.

\* By permission of Firth, Pond &amp; Co. proprietors of Copyright.

MUSIDORA POLKA MAZURKA.

A. TALEXY.

21

Musical score for 'Musidora Polka Mazurka' by A. Talex. The score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four staves. The first staff contains the main melody with various ornaments and a triplet of eighth notes. The second staff features a complex accompaniment with many sixteenth notes and rests. The third and fourth staves continue the accompaniment with similar rhythmic patterns. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

THE GARLAND POLKA.

D'ALBERT.

Musical score for 'The Garland Polka' by D'Albert. The score is written in 2/4 time with a key signature of one sharp (F#). It consists of four staves. The first staff contains the main melody with many slurs and ties. The second staff features a complex accompaniment with many sixteenth notes and rests, including dynamic markings of *f* and *p*. The third and fourth staves continue the accompaniment. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

## CUCKOO POLKA.

Musical score for Cuckoo Polka, featuring six staves of music. The score includes dynamic markings such as *f* (forte) and *p* (piano), and performance instructions like *D.C.* (Da Capo). The music is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first staff includes the word "Cuckoo" written below the notes. The piece concludes with a *D.C.* marking.

## MY NORMANDY.

Musical score for My Normandy, featuring two staves of music. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature.

Musical score for 'EVER OF THEE.' consisting of three staves. The first staff is the melody in G major (one sharp) and common time. The second and third staves are accompaniment. The piece concludes with a double bar line.

I'M LEAVING THEE IN SORROW, ANNIE.

Musical score for 'I'M LEAVING THEE IN SORROW, ANNIE.' consisting of three staves. The first staff is the melody in C major and common time. The second and third staves are accompaniment. The piece concludes with a double bar line.

THE MERRY MOUNTAIN MAID.

Musical score for 'THE MERRY MOUNTAIN MAID.' consisting of two staves. The first staff is the melody in 2/4 time. The second staff is accompaniment. The word 'Fine.' is written below the first staff at the beginning of the second measure. The word 'D.C.' is written below the second staff at the end of the piece.

## HAND ORGAN POLKA.

Handwritten musical score for "Hand Organ Polka" in G major and 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by eighth-note patterns and includes a fermata over the first measure. The second staff features a series of triplets and concludes with the instruction "D.C.". The third and fourth staves continue the melody with various rhythmic patterns and also end with "D.C." instructions.

## WILLIE MAZURKA.

Handwritten musical score for "Willie Mazurka" in G major and 3/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is primarily composed of eighth and sixteenth notes. The second staff includes a triplet and concludes with a fermata. The third and fourth staves continue the piece with various rhythmic patterns and end with a fermata.



EVENING STAR VARSOVIENNE.

Musical score for 'EVENING STAR VARSOVIENNE.' in 3/4 time, key of D major. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The score includes first and second endings, a 'FINE' marking, and a 'D.C.' (Da Capo) instruction.

SHE SHINES BEFORE ME LIKE A STAR.

Musical score for 'SHE SHINES BEFORE ME LIKE A STAR.' in 4/4 time, key of D major. The score consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp.

WE'LL LAUGH AND SING ALL CARES AWAY.

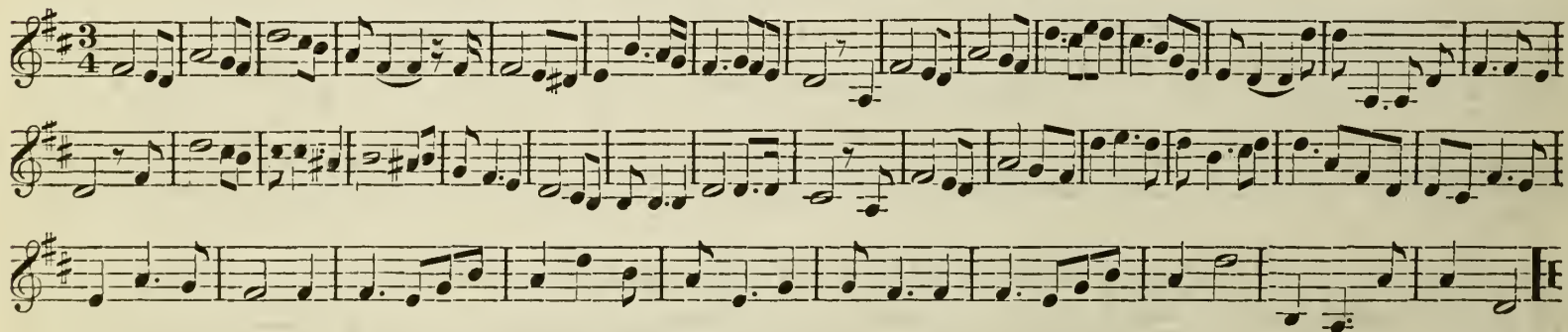
From the Opera of  
"TRAVIATA."

Musical score for 'WE'LL LAUGH AND SING ALL CARES AWAY.' in 3/8 time, key of D major. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp.

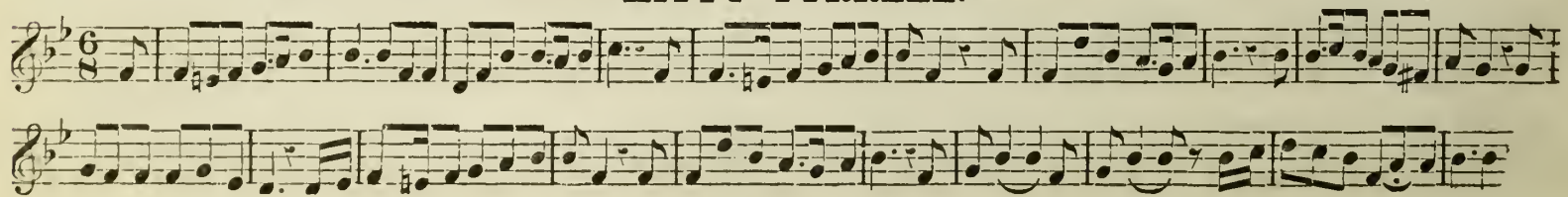
## OVER THE RIVER THEY BECKON TO ME.



## KATHLEEN MAVOURNEEN.



## KITTY TYRRELL.



LA COQUETTE SCHOTTISCHE.

Musical score for 'LA COQUETTE SCHOTTISCHE' in 2/4 time, G major. The score consists of three staves. The first staff contains the main melody. The second staff contains a bass line with triplets. The third staff contains a second bass line with first and second endings, and a 'Repeat the 3d strain.' instruction.

RONZANI GALLOPADE.

Musical score for 'RONZANI GALLOPADE' in 2/4 time, G major. The score consists of three staves. The first staff contains the main melody with a 'Fine.' marking. The second staff contains a bass line with 'D.C.' (Da Capo) markings and first and second endings. The third staff contains a second bass line with a 'Repeat 3d strain. D.C.' instruction.

THE EMPRESS VARSOVIENNE.

Musical score for 'THE EMPRESS VARSOVIENNE' in 3/4 time, G major. The score consists of two staves. The first staff contains the main melody. The second staff contains a bass line with triplets and a 'D.C.' (Da Capo) marking, ending with a 'Fine.' marking.

## OREGON HORNPIPE.

Musical score for Oregon Hornpipe, consisting of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a single melodic line. The second staff continues the melody. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

## STORM GALLOPADE.

Musical score for Storm Gallopade, consisting of six staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a single melodic line. The second staff continues the melody. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

# LUMPACIUS SCHOTTISCHE.

SILBERMAN.

29

Musical score for 'Lumpacius Schottische' in 2/4 time, key of B-flat major. The score consists of five staves. The first two staves feature a melody with frequent trills (tr) and dynamic markings of *p* and *f*. The third staff continues the melody with a *f* dynamic. The fourth staff is marked 'TRIO.' and changes to a 2/4 time signature with a key signature change to B-flat major. The fifth staff concludes the piece with a section marked with a double bar line and a section symbol (§).

# DEMOCRAT SCHOTTISCHE.

SILBERMAN.

Musical score for 'Democrat Schottische' in 2/4 time, key of D major. The score consists of three staves. The first two staves feature a melody with frequent trills (tr) and dynamic markings of *p* and *f*. The third staff continues the melody with a *p* dynamic and concludes with a section marked with a double bar line and a section symbol (§).

## BODENLAUBE SCHOTTISCHE.

SILBERMAN.

Musical score for 'BODENLAUBE SCHOTTISCHE.' in G major, 2/4 time. The score consists of four staves. The first staff is the melody, featuring a series of eighth and sixteenth notes with various ornaments (marked with 'x') and accents. The second and third staves provide harmonic accompaniment with chords and moving lines. The fourth staff continues the accompaniment. A 'D. Capo.' marking is present at the end of the second staff.

## BLUE BIRD SCHOTTISCHE.

Musical score for 'BLUE BIRD SCHOTTISCHE.' in B-flat major, 2/4 time. The score consists of four staves. The first staff is the melody, featuring a series of eighth and sixteenth notes with accents. The second and third staves provide harmonic accompaniment. The third staff begins with a 'TRIO.' marking and a piano (*p*) dynamic. The fourth staff continues the accompaniment. A 'D. Capo.' marking is present at the end of the second staff.

# FLOWER SCHOTTISCHE

Musical score for 'Flower Schottische' in 2/4 time, key of D major. It consists of three staves. The first staff has dynamics *p* and accents. The second staff has dynamics *p* and accents. The third staff has dynamics *p* and accents, and ends with a double bar line and the marking 'D.C.'.

# PRINCE OF WALES POLKA.

Musical score for 'Prince of Wales Polka' in 2/4 time, key of D major. It consists of three staves. The first staff has dynamics *p* and accents. The second staff has dynamics *ff*, *p*, and *ff*. The third staff has dynamics *ff*, *p*, and *f*.

# MINTZER'S FAVORITE.

Musical score for 'Mintzer's Favorite' in 2/4 time, key of D major. It is labeled 'REEL' and consists of two staves. The first staff has dynamics *f* and accents. The second staff has dynamics *f* and accents.

Musical score for "SPINNING-WHEEL RONDO." in G major and 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests. The second staff continues the melody with similar rhythmic patterns. The third staff includes a trill (tr) over a note. The fourth staff concludes with a triplet of eighth notes (3) and a final cadence.

## CONCERTINI WALTZ.

Musical score for "CONCERTINI WALTZ." in G major and 3/4 time. The score consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody with eighth and sixteenth notes, including a trill (tr) and a first ending bracket labeled "1st time." leading to a second ending bracket labeled "2d." The second staff provides the accompaniment with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature, using a mix of eighth and sixteenth notes.

## TELEGRAPH WALTZ.

Musical score for "TELEGRAPH WALTZ." in G major and 3/4 time. The score consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody with eighth and sixteenth notes, including a trill (tr) and a first ending bracket labeled "1st time." leading to a second ending bracket labeled "2d time." The second staff provides the accompaniment with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature, using a mix of eighth and sixteenth notes.



LANCERS' QUADRILLES.

No. 1

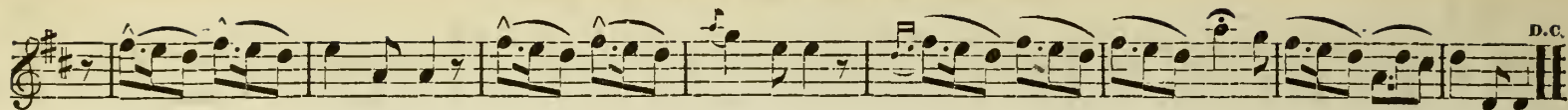
Musical notation for No. 1, measures 1-8. The piece is in 6/8 time and G major. The first staff contains measures 1-4, and the second staff contains measures 5-8. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of the first staff. The word "FINE." is written above the final bar line, and "D.C." is written below it.

No. 2.

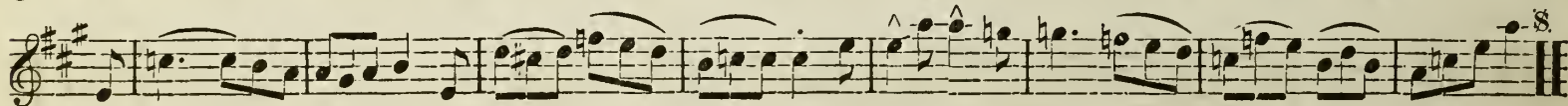
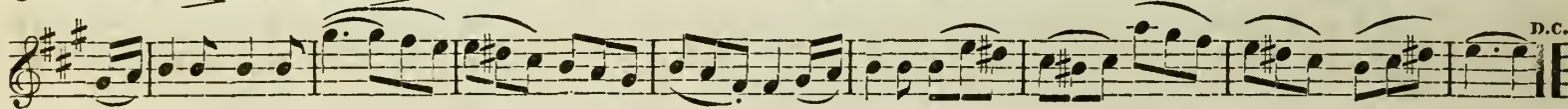
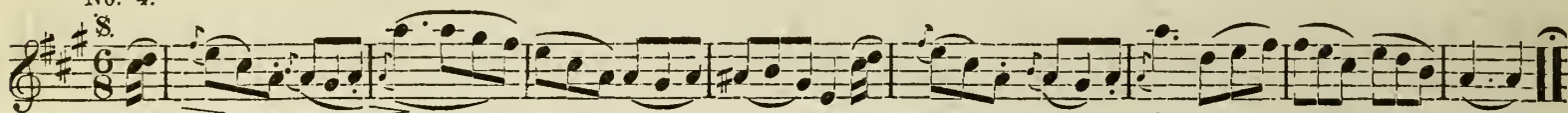
Musical notation for No. 2, measures 1-12. The piece is in 2/4 time and G major. The notation is written on a single staff and includes eighth and sixteenth notes, rests, and a repeat sign at the end. The word "CODA." is written above the final bar line, and "D.C." is written below it.

No. 3.

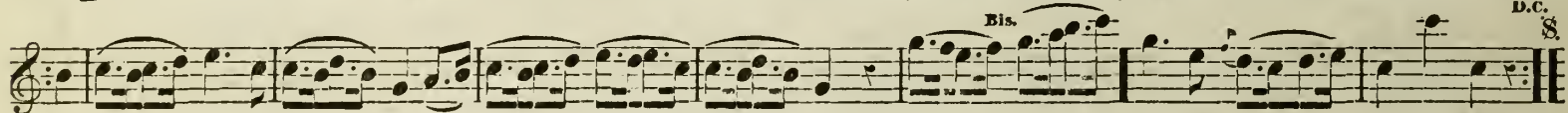
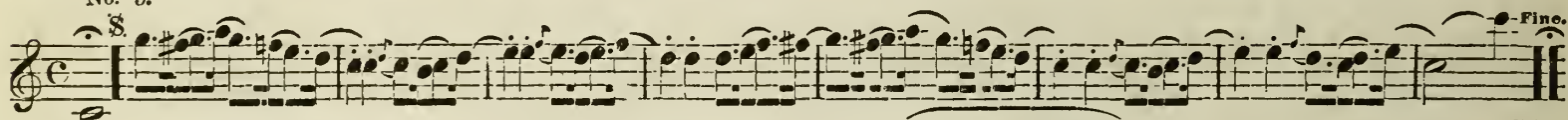
Musical notation for No. 3, measures 1-8. The piece is in 6/8 time and G major. The notation is written on a single staff and includes eighth and sixteenth notes, rests, and a repeat sign at the end.



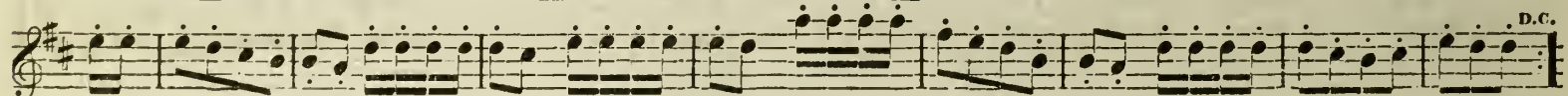
No. 4.



No. 5.



## LEONORE POLKA.



QUADRILLE. (Romanoff.)

LIBITZEY

35

No. 1.

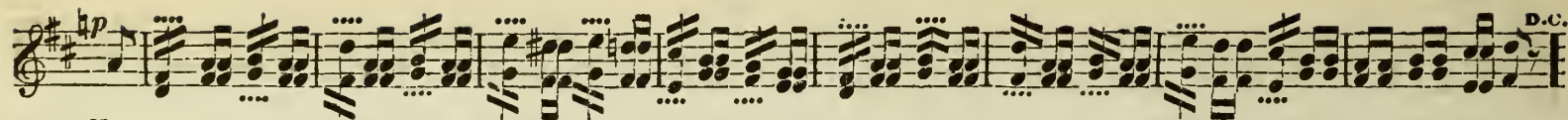
Musical score for No. 1, consisting of three staves of music in 6/8 time with a key signature of one sharp (F#). The first staff begins with a forte (*f*) dynamic. The second and third staves end with "D.C." markings.

No. 2.

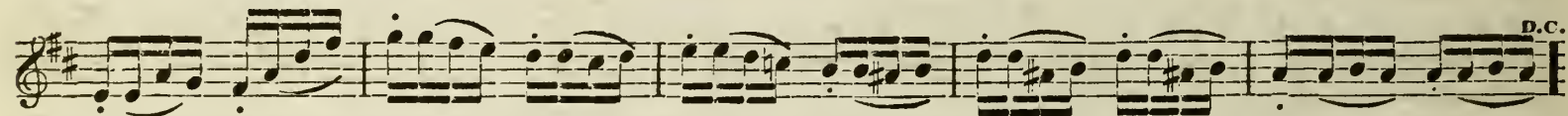
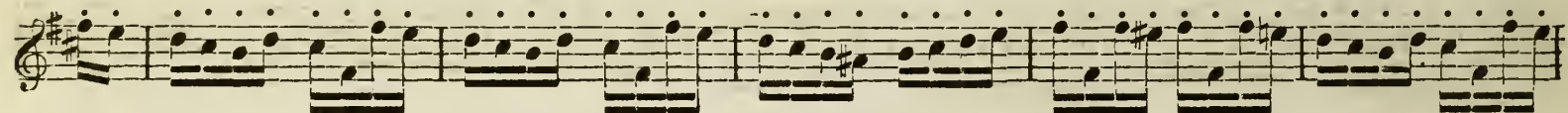
Musical score for No. 2, consisting of three staves of music in 2/4 time with a key signature of one sharp (F#). The first staff begins with a piano (*p*) dynamic. The second and third staves end with "D.C." markings.

No. 3.

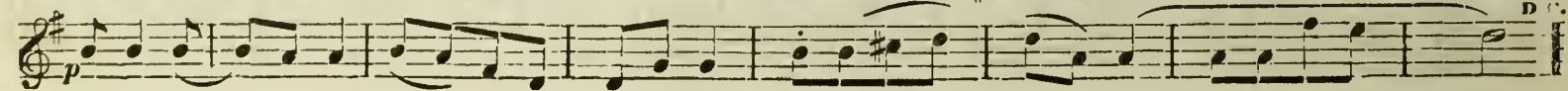
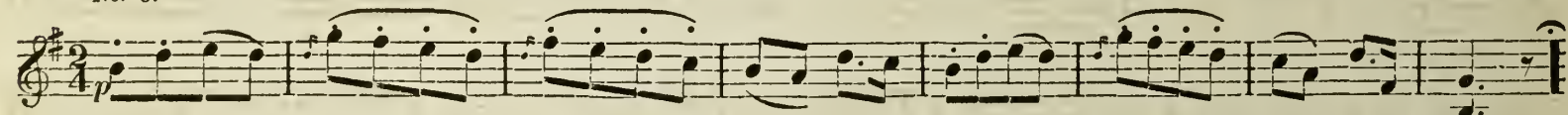
Musical score for No. 3, consisting of two staves of music in 3/8 time with a key signature of one sharp (F#). The first staff begins with a forte (*f*) dynamic and contains a piano (*p*) dynamic marking. The second staff ends with a "D.C." marking.



No. 4.



No. 5.



# QUADRILLE. (Cherubim.)

JOHN. STRAUS. 37

No. 1.

First system of music for No. 1, Quadrille (Cherubim). It consists of three staves of music in 2/4 time. The first staff is the melody, starting with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of 'p'. The second and third staves are accompaniment, with the third staff featuring a complex rhythmic pattern of eighth notes. The piece concludes with a 'D.C.' (Da Capo) instruction.

No. 2.

Second system of music for No. 2, Quadrille (Cherubim). It consists of three staves of music in 2/4 time. The first staff is the melody, starting with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of 'p'. The second and third staves are accompaniment, with the third staff featuring a complex rhythmic pattern of eighth notes. The piece concludes with a 'D.C.' (Da Capo) instruction.

No. 3.

Third system of music for No. 3, Quadrille (Cherubim). It consists of two staves of music in 6/8 time. The first staff is the melody, starting with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of 'p'. The second staff is accompaniment, featuring a complex rhythmic pattern of eighth notes. The piece concludes with a 'D.C.' (Da Capo) instruction.



## No. 4.

Second system of musical notation, treble clef, 2/4 time signature. The staff contains two lines of music. The first line begins with a piano (*p*) dynamic. The second line includes a first ending bracket labeled "1st. time." and a second ending bracket labeled "2d." The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

## No. 5.

Third system of musical notation, treble clef, 2/4 time signature. The staff contains four lines of music. The first line begins with a pianissimo (*pp*) dynamic. The second line includes a piano (*p*) dynamic. The third line includes a piano (*p*) dynamic. The fourth line includes a fortissimo (*ff*) dynamic. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

QUADRILLE. (Martha.)

FLOTOW.

39

No. 1

*mf*

*p*

D.C.

No. 2.

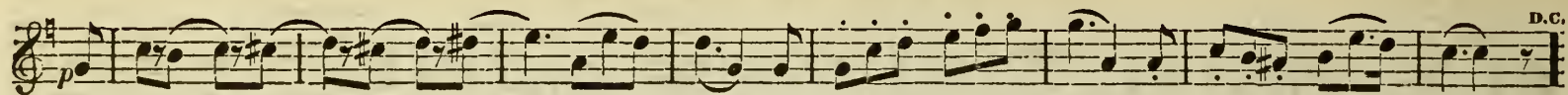
*mf*

D.C.

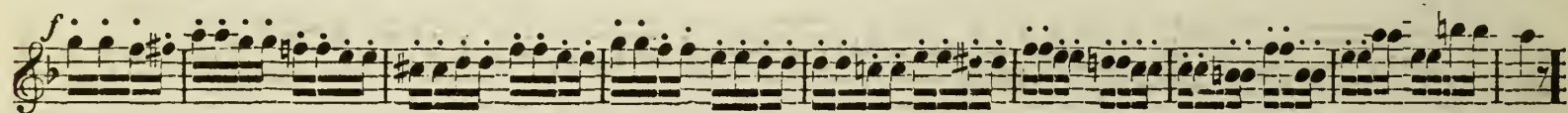
No. 3.

*mf*

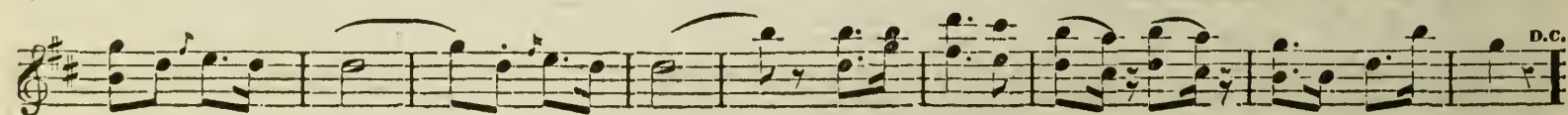
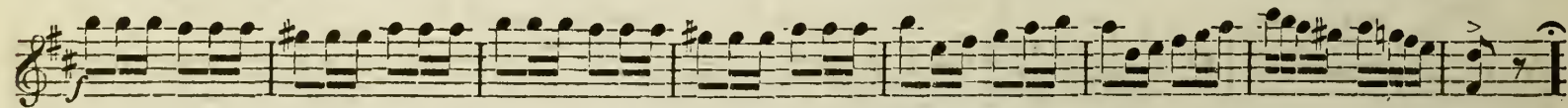
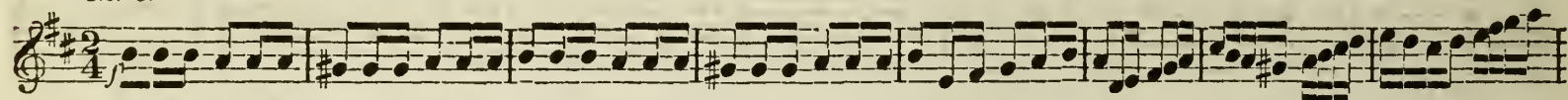
D.C.



## No. 4.



## No. 5.





POLKA QUADRILLE.

No. 1.

*p* *p* *p* D.C.

No. 2.

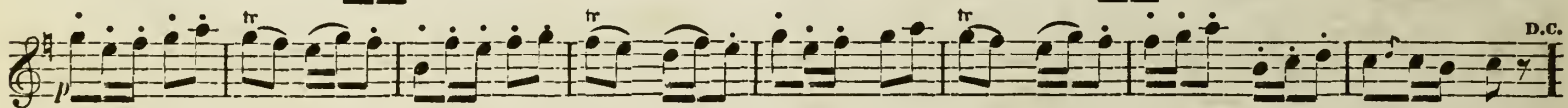
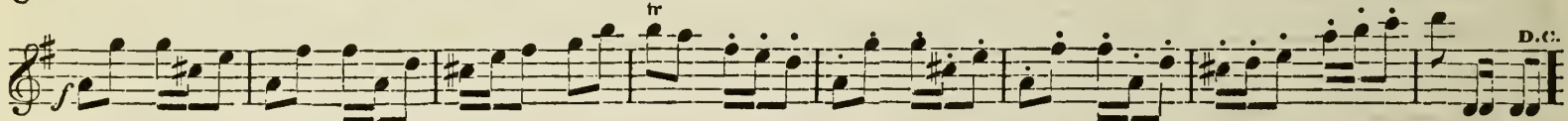
*p* *f* *p* *p* D.C.

No. 3.

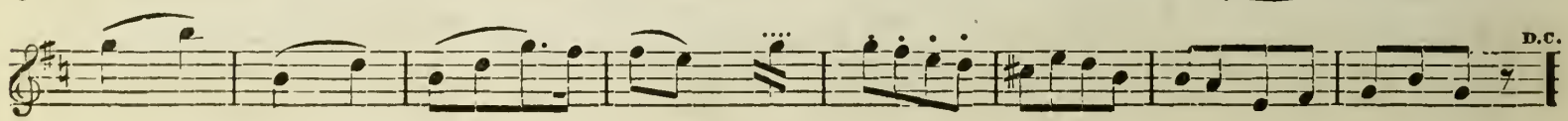
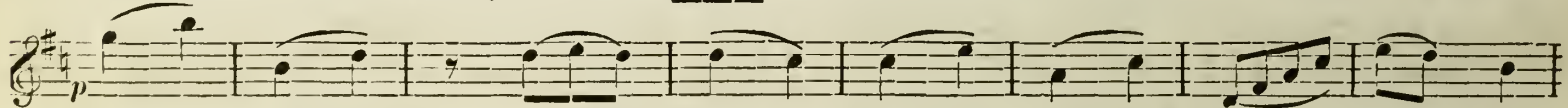
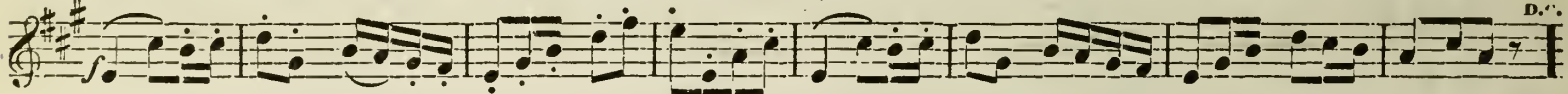
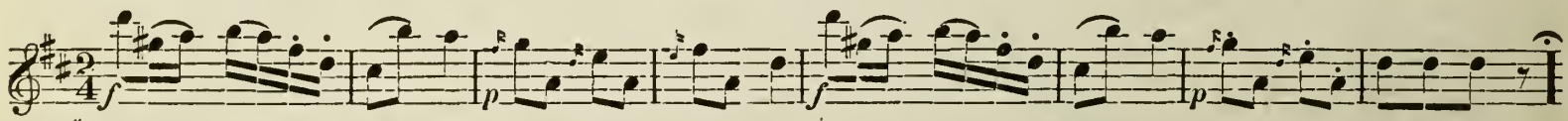
*mf* *p*



No. 4.



No. 5.



QUADRILLE. (Children of Haimon.)

JOHN STRAUS. 43

No. 1.

*mf*

D.C.

*p* D.O.

No. 2.

*mf*

tr

D.C.

No. 3.

*p*

D.C.

The page contains two musical pieces, No. 4 and No. 5, each consisting of three staves.   
**No. 4:** The first staff is in G major (one sharp) and 2/4 time, marked *p*. It features a melody with eighth and sixteenth notes, ending with a *D.C.* (Da Capo) instruction. The second and third staves provide accompaniment with chords and rhythmic patterns.   
**No. 5:** The first staff is in D major (two sharps) and 2/4 time, marked *f*. It features a melody with eighth and sixteenth notes, ending with a *D.C.* instruction. The second and third staves provide accompaniment with chords and rhythmic patterns.

# QUADRILLE. (Le Reine de Navare.)

DE ALBERT. 45

No. 1

Three staves of music for No. 1. The first staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It features a melody with eighth and sixteenth notes. The second staff is in treble clef with the same key signature, featuring a melody with eighth notes and rests. The third staff is in treble clef with the same key signature, featuring a melody with eighth notes and rests. The piece concludes with a double bar line and the marking "D.C." (Da Capo).

No. 2.

Three staves of music for No. 2. The first staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a melody with eighth notes and rests, including a triplet of eighth notes. The second staff is in treble clef with the same key signature, featuring a melody with eighth notes and rests. The third staff is in treble clef with the same key signature, featuring a melody with eighth notes and rests. The piece concludes with a double bar line and the marking "D.C." (Da Capo).

No. 3.

Two staves of music for No. 3. The first staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It features a melody with eighth notes and rests. The second staff is in treble clef with the same key signature, featuring a melody with eighth notes and rests. The piece concludes with a double bar line and the marking "D.C." (Da Capo).



## No. 4.

Second piece of music, marked *ff*. It consists of three staves of music in 2/4 time. The first staff begins with *ff* and ends with a double bar line. The second and third staves continue the piece, with the third staff ending with a double bar line and the instruction *D.C.*

## No. 5.

Third piece of music, marked *p*. It consists of four staves of music in 2/4 time. The first staff begins with *p* and contains several triplet markings (indicated by a '3' above the notes). The second and third staves continue the piece, and the fourth staff ends with a double bar line and the instruction *D.C.*

FRED WILSON'S CLOG DANCE.

PAPAGENO POLKA.

## INDEX.

BLUE BIRD SCHOTTISCHE .....	30	LA REINE DE NAVARRE QUADRILLE ... ..	45
BODENLAUBE .....	30	LUMPACIOUS SCHOTTISCHE .....	29
CALLY POLKA... ..	19	MARCH.... ..	18
CHAMPAGNE GALOP .....	18	MARTHA QUADRILLE .. ..	39
CHERUBIM QUADRILLE .....	37	MERRY MOUNTAIN MAID ... ..	23
CHILDREN OF HAIMON (QUADRILLE).....	43	MINTZER'S FAVORITE.... ..	31
CONCERTINA WALTZ.....	32	MUSIDORA POLKA MAZURKA.....	21
CRYSTAL SCHOTTISCHE .....	20	MY NORMANDY .....	22
CUCKOO POLKA .....	22	OREGON HORNPIPE.....	28
DEMOCRAT SCHOTTISCHE .....	29	OVER THE RIVER THEY BECKON TO ME .....	26
DUET OF LIBERTY .....	17	PAPAGENO POLKA.. ..	47
EMPRESS VARSOVIENNE .....	27	PEARL POLKA .....	19
EVENING STAR.....	25	POLKA MAZURKA.....	18
EVER OF THEE .....	23	POLKA QUADRILLE.....	41
FLOWER SCHOTTISCHE .....	31	PRINCE OF WALES POLKA .....	31
FRED WILSON'S CLOG DANCE .....	47	ROMANOFF QUADRILLE.....	36
GARLAND POLKA.....	21	RONZANI GALLOPADE.....	27
HAND ORGAN POLKA .....	24	ROOT HOG OR DIE .....	17
HEAR ME NORMA .....	17	RUBY POLKA ... ..	20
I'M LEAVING THEE IN SORROW ANNIE .....	23	SHE SHINES BEFORE ME LIKE A STAR.....	25
KATHLEEN MAVOURNEEN .....	26	SPINNING WHEEL RONDA .....	32
KITTY TYRREL.....	26	STORM GALLOPADE .....	28
LA COQUETTE SCHOTTISCHE.....	27	TELEGRAPH WALTZ.....	32
LANCER'S QUADRILLES .....	33	WE'LL LAUGH AND SING ALL CARES AWAY .....	25
LEONORA POLKA .....	34	WILLIE MAZURKA .....	24



# Standard Systems for Vocal Culture.

---

**Emerson's Vocal Method.** By *L. O. Emerson*. A practical system for the cultivation of the voice, thoroughly compact, and containing a complete course of vocal instruction. It has been very favorably received, and is a great success. Price \$1.50.

**Bassini's New Method.** By *Carlo Bassini*. A complete course of instruction in vocalization, for soprano and mezzo-soprano voices. Price \$3.00.

**Bassini's Method for Tenor Voice.** By *Carlo Bassini*. It contains all the essential features of the above method, adapted to the tenor voice. Price \$4.00.

**Bassini's Art of Singing.** By *Carlo Bassini*. An excellent system of voice culture, extensively used by teachers, and highly commended. Price \$3.00 complete; \$2.50 abridged.

**Chorus Choir Instruction Book.** By *A. N. Johnson*. An instruction book for training choruses, choirs and singing classes. It is a complete guide for teachers, and can be used as a text book for classes of all degrees of advancement. Price \$1.38.

**Concone's Lessons in Vocalization.** Condensed from Concone's 50 lessons, Op. 9; 25 lessons, Op. 10; and lessons for two female voices, Op. 13. Price 40 cents.

**Garcia's School of Singing.** By *Manuel Garcia*. A new treatise on the art of singing, with exercises and examples for the cultivation of the voice, by one of the most celebrated teachers of Europe. New edition. Price \$5.00.

**Osgood's Art of Singing.** By *George L. Osgood*. An excellent method for vocal culture, based upon the traditions of celebrated Italian masters and schools. Its treatment of the subject is very full and comprehensive, and is the result of many years of personal observation and experience in the best music schools of Europe. Price \$4.00.

**Seiler's Exercises for Training the Voice**  
By *Mme. E. Seiler*. An excellent collection of exercises, of great value for practice in the cultivation of the voice. For female voices \$1.25; for male voices, \$1.25; for male and female voices, \$2.00.

**Sieber's Art of Singing.** By *Prof. Ferd. Sieber*. Translated by *A. W. Dohn*, for English readers. A compact treatise on the art of singing, which contains, in a condensed form, much practical information as to the structure of the vocal organs, and how to use them to the best advantage. Price 50 cents.

**School for the Voice.** By *William Luiden*. A popular "school," highly commended, and adapted to the wants of American voices. Price \$3.50.

**The Voice as a Musical Instrument.** By *Charles H. Stanley Davis, M.D.* A medical essay on the proper training and use of the voice. Price 40 cts.

**Panseron's A B C of Music.** By *A. Panseron*. Admirably adapted to schools and classes. Based upon the Italian system of vocal culture. Price \$1.00 (abridged).

*Any book mentioned above mailed, post-free, for retail price.*

→\* **PUBLISHED BY OLIVER DITSON & CO., BOSTON.** \*←

**O. M. DITSON & CO.,**  
623 Broadway, New York

**LYON & HEALY,** Chicago.

(40)

**J. E. DITSON & CO.,**  
1228 Chestnut St., Philadelphia.

# INSTRUMENTAL INSTRUCTION BOOKS.

The following books are among the best of the very large number of instruction books published by Ditson & Co. The smaller and cheaper books contain good introductory courses to the larger and higher priced ones, which are thoroughly first-class methods.

Any book mailed, post-free, for retail price.

## FOR THE PIANO-FORTE.

Richardson's New Method.....	\$3.25
N. E. Conservatory Method.....	3.25
Peters' Eclectic Piano School.....	3.25
Lebert and Stark's Piano School. Parts 1 and 2, each \$3; Pt. 3, \$4; Pt. 4, 6.00	
Mason and Hoadley's System for Beginners.....	3.25
Grobe's New and Progressive Method.....	2.50
Large and complete methods.	
Bellak's Analytical Method.....Paper 75 cts.; Boards	1.00
Sydney Smith's Piano Method.....	1.50
Clarke's (W. H.) Dollar Instructor.....	1.00
Winner's New School for the Piano.....	.75
For beginners and amateurs.	
Mason's System of Technical Exercises.....	2.50
An excellent companion to any instruction book.	

## FOR PIPE, REED or CABINET ORGAN.

Clarke's (W. H.) Harmonic School for the Organ.....	\$3.00
Clarke's (W. H.) New Method for Reed Organ.....	2.50
Clarke's (H. A.) Improved School for Parlor Organ.....	2.50
Emerson (The) New Method for Reed Organ.....	2.50
Getze's School for Parlor Organ.....	2.50
Kinkel's New Method for Reed Organ.....	2.50
Roor's School for Cabinet Organ.....	2.50
Johnson's (A. N.) Parlor Organ Instruction Book.....	1.50
First-class methods, with thorough systems of instruction.	

Bellak's Method for the Organ.....Paper 75 cts.; boards,	\$1.00
Clarke's (W. H.) Reed Organ Companion.....	2.00
Johnson's Parlor Organ Instruction Book. (Abridged).....	1.00
Mack's Dollar Analytical Method for Cabinet Organ.....	1.00
Stainer's Organ Primer.....	1.00
Winner's New School for Melodeon.....	.75
Elementary instruction books for beginners.	

## FOR THE VIOLIN.

David's Violin School.....Part 1, boards, \$2.50; Part 2, paper,	\$3.00
Hill's Practical Violin Method.....	2.50
Listemann's Method of Violin Playing.....	3.00
Wichitl's Young Violinist, (English, German and French text).....	2.25
Fessenden's Modern School for Violin.....	2.50
Clarke's Dollar Instructor for Violin.....	1.00
Winner's New School for the Violin.....	.75

## FOR THE VIOLONCELLO.

Fries and Snck's Violoncello Instructor.....	\$3.25
Romberg's Violoncello School.....	3.00
Winner's Easy System for the Violoncello.....	.75

## FOR THE CORNET.

Arbuckle's Cornet Instructor.....	\$2.50
Eaton's New Method for Cornet.....	1.50
Winner's New School for Cornet.....	.75

PUBLISHED BY OLIVER DITSON & CO., BOSTON.

C. H. DITSON & CO.,  
843 Broadway, New York

LYON & HEALY, CHICAGO

J. E. DITSON & CO.,  
1228 Chestnut St. Phila.

